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UNIVERSITY OF TORONTO
FACULTY OF MUSIC

WIND & BRASS

University of Toronto Wind Symphony

Jeffrey Reynolds, conductor

Friday, February 11, 2011

7:30 p.m. MacMillan Theatre

Edward Johnson Building

2010-11

A joyous music season

UNIVERSITY OF TORONTO WIND SYMPHONY

Jeffrey Reynolds, conductor

West Side Story: Symphonic Dance Music

Leonard Bernstein

(1918-1990)

I. Scherzo

II. Mambo

III. Cha-Cha

IV. Fugue

Contre Qui, Rose

Morten Lauridsen

(b. 1943)

Transcribed by Robert H. Reynolds

Meaghan Danielson, graduate student conductor

Tuba Concerto

Edward Gregson

(b. 1945)

I. Allegro Deciso

II. Lento e Mesto

III. Allegro Giocoso

Eric Probst, solo, winner of the 2010-11 Wind Concerto Competition

- INTERMISSION -

Testament: Music for a Time of Trial

David Maslanka

(b. 1943)

Give Us This Day: Short Symphony for Wind Ensemble


David Maslanka

I. Moderately Slow

II. Very Fast

David Maslanka is the Wilma and Clifford Smith Visitor in Music at the Faculty of Music

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Program Notes

LEONARD BERNSTEIN

West Side Story: Symphonic Dance Music

Leonard Bernstein (1918 – 1990) was a conductor, composer, author, music lecturer and pianist, and one of the United States' most successful and well known musicians. Born in Lawrence, Massachusetts, he took piano lessons as a boy before going on to Harvard University where he studied composition, counterpoint and theory with Walter Piston, Edward Burlingame-Hill, and Arthur Tillman Merritt, among others. He completed further studies at the Curtis Institute of Music in Philadelphia where he studied piano with Isabella Vengerova, conducting with Fritz Reiner, and orchestration with Randall Thompson. One of the first conductors born and educated in the U.S. to receive worldwide acclaim, he was well known as the longtime music director of the New York Philharmonic, for conducting concerts by many of the world's leading orchestras, and for writing the music for *West Side Story*, as well as *Candide*, *Wonderful Town*, and *On the Town*.

Symphonic Dances from "West Side Story" was first performed by the New York Philharmonic on an all-Bernstein concert in 1961, four years after the opening of *West Side Story* on Broadway. The songs of the musical had immediately become popular standards, while the dance music had been sophisticated enough to find its way into the concert hall, similar to ballet music. Although many composers for Broadway were songwriters who did not write their own dance music, Bernstein (who had already written two ballets) crafted these remarkable dances himself. The present version contains excerpts from Bernstein's dance suite and was transcribed for wind ensemble by Ian Polster. The following dances from the musical are included in the suite: Scherzo, part of a dream sequence in which the two

gangs are friendly, as the gangs break out of the city into a world of open space; Mambo, a competitive dance between the gangs; Cha-Cha, when Tony and Maria see one another for the first time; and "Fugue", a boppish finale.

MORTEN LAURIDSEN

Contre qui, rose

Born in Colfax, Washington in 1943 to a family of Danish immigrants, Morten Lauridsen took an early interest in music as he listened to his mother sing and play the piano. He began to play the piano himself at the age of eight, learning the trumpet a few years later. He went on to study composition with Ingolf Dahl, Halsey Stevens, Robert Linn, and Harold Owen at the University of Southern California. Especially well known for his vocal compositions, Lauridsen's works have been recorded on over 100 compact discs, three of which have received Grammy nominations. He chaired the composition department at the USC Thornton School of Music from 1990–2002, founded the School's Advanced Studies Program in Film Scoring, and is currently Distinguished Professor of Composition. In 2006 he was named an "American Choral Master" by the National Endowment for the Arts, and in 2007 he received the National Medal of Arts from the President of the United States "for his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide."

Transcribed by H. Robert Reynolds for wind ensemble, *Contre qui, rose* comes from Lauridsen's choral setting of *Les Chansons des Roses*, a cycle of five French poems from the German poet Rainer Maria Rilke. Set as a wistful nocturne, *Contre qui, rose* captures the delicate beauty and sensuousness of Rilke's poignant and lyrical poetry.

EDWARD GREGSON

Tuba Concerto

Edward Gregson (b. 1945) is an English composer whose music has been performed, broadcast and recorded worldwide. He studied composition at the Royal Academy of Music from 1963–7, winning five prizes for composition during his studies. Since then he has worked solely on commission and has written orchestral, chamber, instrumental and choral music, as well as music for theatre, film and television. He was Principal of the Royal Northern College of Music in Manchester from 1996–2008, when he retired from academic life to concentrate on composition. He continues to sit on a number of boards relating to music education and the music industry, and is a fellow at the RNCM, as well as at the Royal Academy of Music and the Royal College of Music.

Gregson's Tuba Concerto was commissioned by the Besses o' th' Barn Band with funds provided by the Arts Council of Great Britain. It was written for, and is dedicated to, John Fletcher, who gave the first performance in Middleton Civic Hall, near Manchester, on 24 April, 1976, with Besses o' th' Barn Band conducted by the composer. The concerto exists in three versions: with brass band (1976), orchestra (1978) and wind band (1984). Gregson's Tuba Concerto has established itself as one of the main works in the solo tuba repertoire. It has been performed and broadcast in over 40 countries, and there are currently six commercial recordings of the concerto in its various versions.

DAVID MASLANKA

Testament and Give Us This Day

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood, followed by a year at the Mozarteum in

Salzburg, Austria, and graduate work in composition at Michigan State University where he studied with H. Owen Reed. A widely published composer with works for variety of ensembles to his credit, Maslanka's compositions for winds and percussion have become especially well known. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York.

Testament was written in 2001, commissioned by a consortium of high schools and universities headed by Joseph Grzybowski, Director of Bands at L.D. Bell High School, Hurst, Texas. Maslanka writes of this piece:

A testament is a statement of belief, in this case in the power of music to harmonize and to heal. *Testament* was written in response to the events of 9/11. Out of the initial stunned confusion has come my firm conviction that making music is now more important than ever. In preparing to compose this piece I wrote the following poetic statement. It is both a prayer and a credo.

When I consider the darkness that we carry,
the pain we inflict – on those close to us,
and on those
we don't even know,
the death we bring through rage, ignorance
and indifference,

I say "Please God, help us to melt the rage
into love,
And love into understanding and
acceptance."

When I consider a world where we are at
each other's mercy,
where evil can be done to anyone, by
anyone, anywhere,

I say "Forgive us our trespasses, as we
forgive those
who trespass against us."

Teach us how to forgive; teach us how to be
forgiven,
because it is not a simple business...

UPCOMING WIND SYMPHONY AND WIND ENSEMBLE CONCERTS

Saturday, February 12
Gillian MacKay, conductor

The Wind Ensemble performs an all-Maslanka program, featuring *Crown of Thorns*, *Traveler* and Symphony No. 8
7:30 pm. MacMillan Theatre.
Tickets: \$15 (\$10 seniors/students)

Friday, April 1
Jeffrey Reynolds, conductor

Dana Wilson *Shortcut Home*
Gordon Jacob *An Original Suite*
Howard Cable *Shining Mountains*
Derek Bourgeois *Serenade*
Ralph Vaughan Williams *Folk Song Suite*
Timothy Mahr *Endurance*
7:30 pm. MacMillan Theatre.
Tickets: \$15 (\$10 seniors/students)

Saturday, April 2
Gillian MacKay, conductor

Michael Colgrass *Urban Requiem*
Martin Ellerby *Paris Sketches*
George Gershwin *Prelude No. 2*
7:30 pm. MacMillan Theatre.
Tickets: \$15 (\$10 seniors/students)

When I consider music, my center, my life,
the great harmonizer, the channel of living
energy,
the open channel of the soul, God's voice in
each of us,
bringing souls all over the world to peaceful
union,
a living past, a living present, a living future,
I say "How beautiful it is! How beautiful
it is!
How beautiful it is!"

Give Us This Day – A Short Symphony for
Wind Ensemble was composed in 2007.

Maslanka writes of this piece:
The words "Give us this day" are, of course,
from the Lord's Prayer, but the inspiration for
this music is Buddhist. I have recently read
a book by the Vietnamese Buddhist monk
Thich Nhat Hanh (pronounced "Tick Not
Hahn") entitled *For a Future to be Possible*.
His premise is that a future for the planet is
only possible if individuals become deeply
mindful of themselves, deeply connected
to who they really are. While this is not a
new idea, and something that is an ongoing
struggle for everyone, in my estimation it is
the issue for world peace. For me, writing
music, and working with people to perform
music, are two of those points of deep
mindfulness. Music makes the connection to
reality, and by reality I mean a true awakesness
and awareness. *Give Us This Day* gives us
this very moment of awakesness and aware
aliveness so that we can build a future in the
face of a most dangerous and difficult time.
I chose the subtitle "Short Symphony for
Wind Ensemble" because the music isn't
programmatic in nature. It has a full-blown
symphonic character, even though there
are only two movements. The music of the
slower first movement is deeply searching,
while that of the highly energized second
movement is at times both joyful and sternly
sober. The piece ends with a modal setting of
the choral melody *Vater Unser in Himmelreich*
(*Our Father in Heaven*), no. 110 from the 371
Four-part chorales by Johann Sebastian Bach.

Biographies

JEFFREY REYNOLDS is Coordinator of Performance at the Faculty of Music, University of Toronto and conductor of the Wind Symphony as well as instructor of trumpet and conducting. As a trumpeter he has performed and recorded with the Calgary Philharmonic, Hamilton Philharmonic, the Orchestra of the Royal Winnipeg Ballet, the Hannaford Street Silver Band and the Stratford Festival Ensemble, among others, as well as playing many theatre and commercial engagements. He regularly conducts student, community and professional ensembles, including the York Region Honour Band, and the Durham Schools Honour Band, as well as the Southampton Festival Winds and the Toronto Wind Orchestra. In 2007 he appeared as guest conductor at the Midwest Band and Orchestra Clinic with the Oregon Symphonic Band. Jeff Reynolds received his PhD from the University of Toronto, after degrees from York University, the University of Calgary and the University of Victoria. Jeffrey Reynolds is a founding member of the Canadian Wind Band Repertoire Project, and is active as a guest conductor, clinician, journal contributor and adjudicator across the country.

MEAGHAN DANIELSON is in her first year of study of the Master of Music program in Wind Band Conducting at the University of Toronto. In 2010, she graduated with a Bachelor of Music and Bachelor of Education from Brandon University. Her degree mainly focused on instrumental music education and trumpet. Meaghan is grateful for the opportunity to work with Prof. Reynolds and the talented musicians of the Wind Symphony.

ERIC PROBST began his musical training in Markham District High School's well respected music program. He was the 2008 winner of the Hannaford Street Youth Band Solo Competition and has performed with the National Youth Band of Canada, the Toronto Symphony Youth Orchestra, and the Toronto Youth Wind Orchestra. Eric is in his final year of his Bachelor of Music in Tuba Performance at the University of Toronto, and is a member of the Weston Silver Band, the Band of the Royal Regiment of Canada, and numerous chamber ensembles. As a reservist in The Canadian Armed Forces, Eric has performed for dignitaries of Norway, Japan, Britain and Canada. He plans on pursuing a career as a professional military musician.

University of Toronto Wind Symphony

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Hyeyeon Chung
Sarah Faber
Emily Johnson
Melinda Kinney
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Michelle Oliphant
Wei Ting Pan
Jacky (Chuen-Kit) Tam
Diana (Wan) Zhang

Oboe

Michael Cordi
Cherie Yuen Yu Fu

Clarinet

David Marshall, *E-flat*
Emily McMinn, *alto*
Shaylen Narotam, *bass*
Tony Nguyen, *contra alto*
Petra Nikolaou
Caitlin Nishimura
Gregory Noakes
Jeffery Pugh
Aislynn Reynolds
Francisco Woo
Clement Yeung

Bassoon

Amanda Carleton
Susanne Hung

Saxophone

Michael Braschel
Christopher Britton
Wing Yee (Frances) Hwa
Neil (William) Morley
David George Pitman
Robin Reid-Moran
David Zucchi

Horn

Rebecca Giacomazzo
Esther Khew
Damir Pavelic
Natalie Worden

Trumpet

Kieran Anson-Cartwright
Sarah Devlin
Lisa Hartl
Anthony Nero
Emmett O'Reilly
Patricia Riddell

Trombone

Aziz Ahmed
Steven Conte
Joel Lise
Peter Nash
Jacob Plachta

Euphonium

Daniel Frasca
Karen Hutchings
Denise Simpson
Devin Jeffrey Sloos
Jeremy Smith

Tuba

Peter Entchev
Theodore Toulis

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Percussion

Alexander Artale
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Piano

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